

## **Klara Lidén**

28.10.2011 – 10.12.2011

(Re-)using common materials which can be salvaged from urban space or sourced from outmoded stock, Klara Lidén's practice involves a notion of practical recycling. There is no 'aura' of past times, no sense of nostalgia in the vintage system of pump and hoses she retools to construct a closed circuit of water running through the central installation in her first solo exhibition at Neu, which is also her first solo exhibition in Berlin. Rather, this equipment somewhat pragmatically serves to set up a compact temporary structure, to claim space inside the gallery space. It is 'animated' by an internal dynamic, the flow of the water that guarantees volume and stability, suggesting a strong sense of presence, which is heightened by the sound that fills the rooms.

The second component of the exhibition is a series of mid- to large-scale inkjet prints. The larger black and white prints layer multiple views of similar-looking, common objects – a dumpster (a recurring motif in Lidén's recent work) and a set of table and benches, as they are commonly found in German beer gardens. What at superficial sight appears to be a stable, self-identical object is in fact an aggregation of many such objects, which are visually superimposed over each other. The individual moments in time when and the individual sites where the photos have been taken are condensed in a static yet flickering rendition of the respective objects. Lidén's recent slide works have frequently translated moving video images into short narrative sequences animated by the jerky movement of the slide carousel. With this in mind, one could think of these prints as animation movies, whose frames are not shown in rapid succession to create the impression of movement, but rather presented all at once, evoking a highly compressed temporality. In the smaller prints, Lidén herself features as an actor, entering or exiting a duct to either disappear or resurface from the underground. Two collages hint at the notion of occupying (public) space, a notion whose political implications are perhaps more present than ever in the Fall of 2011.

Klara Lidén's works have been shown internationally in solo and group exhibitions, most recently, among others, at the Moderna Museet in Stockholm (solo), the 54<sup>th</sup> Venice Biennial, Jeu de Paume in Paris (solo), and Museum of Modern Art in New York (solo). She is the grant recipient of the Carnegie Art Award 2012 and was nominated for the Preis der Nationalgalerie für Junge Kunst in 2011. On this occasion, her work is currently featured in an exhibition at Hamburger Bahnhof, Berlin (through January 8<sup>th</sup>, 2012). For more information please contact Galerie Neu under [mail@galerieneu.com](mailto:mail@galerieneu.com) or +49 (0)30 285 75 50.

## **Klara Liden**

Born in 1979 Stockholm, Sweden, lives and works in Berlin

### Education:

2004-2007 University College of Arts Crafts and Design, Konstfack, Stockholm

2003 Universität der Kunst, Berlin

2000-2004 School of Architecture, Royal School of Technology, Stockholm

### Awards and Grants:

Carnegie Art Award 2012

Special Mention for 54<sup>th</sup> International Art Exhibition ILLUMInations, Venice Biennale 2011

Nominated for the Preis der Nationalgalerie für junge Kunst 2011

Blau Orange Kunstpreis 2010

Foundation for Contemporary Arts 2009

Iaspis 2008

### Solo Exhibitions:

2011 Galerie Neu, Berlin

Moderna Museet, Stockholm

2010 Serpentine Gallery, London

*Rumpfflächen und Plündererbanden*, Kunstverein Bonn

Art Pace, San Antonio

*Always be Elsewhere*, Jeu De Paume, Paris

- Reena Spaulings Fine Art, New York
- 2009 *Never Come Back*, Kunsthalle Friedricanum, Kassel  
 Projects 89, Museum of Modern Art, New York  
*The Teenage Room*, Nordic Pavillion, Biennale of Venice
- 2008 *Elda för kråkorna*, Reena Spaulings Fine Art, New York
- 2007 *Klara Liden*, The Hayward Gallery, London  
*Unheimlich Maneuver*, Moderna Museet, Stockholm, Sweden
- 2006 *Economy Class*, Reena Spaulings Fine Art, New York
- 2005 *Dr. 3000*, Reena Spaulings Fine Art, New York

Selected Group Exhibitions:

- 2011 *re.act.feminism #2 – a performing archive*, curated by Bettina Knaup & Beatrice E. Stammer, Centro Cultural Montehermoso, Vitoria-Gasteiz, Galerija Miroslav Kraljevi, Zagreb, Instytut Sztuki Wyspa, Gdansk, Museet for Samtidskunst, Roskilde, Tallinna Kunstihoone, Fundació Antoni Tàpies, Barcelona, Akademie der Künste, Berlin  
*Preis der Nationalgalerie für junge Kunst 2011*, Nationalgalerie, Berlin (forthcoming)  
*Based in Berlin*, Berlin  
 54<sup>th</sup> International Art Exhibition ILLUMInations, Venice Biennale 2011
- 2010 *BEFORE AND AFTER*, Balicehertling, Paris  
*Light Camera Action*, ABC (Art Berlin Contemporary), Berlin  
*Displaced Fractures. On the Break Lines of Architecture and its Bodies*, Migros Museum, Zürich  
*Home and Origin*, Bukowskis, Stockholm  
*Barbaric Freedom*, Simon Lee Gallery, London  
*Fischgrätenmelkstand*, Temporäre Kunsthalle, Berlin  
*ÜBER WUT / ON RAGE*, Haus der Kulturen der Welt, Berlin
- 2009 *Non-Solo, Non-Group Show*, Kunsthalle Zurich

- Artists from Berlin and Los Angeles*, Massimo de Carlo, Milano
- Political Minimal*, KW, Berlin
- Momentum 2009 The Fifth Nordic Biennial of Contemporary Art*, Moss, Norway
- 2008 *After Nature*, New Museum, New York
- Tarantula*, Trussardi Foundation, Milan
- Meet Me Around the Corner*, Astrup Fearnley Museum, Oslo
- The Sydney Biennale*, Sydney
- 2007 MD 72, Berlin
- UM-KERHUNGEN / INTERAKTION I*, Kunstverein, Braunschweig
- Beneath the Underdog*, Gagosian Gallery Madison Ave, New York
- Uncertain States of America*, Center for Contemporary Art, Warschau
- 2. Moscow Biennale. 2007*, Moscow
- Nothing Else Matters*, De Hallen, Harleem
- Massive Analogue Academy*, Galerie Christian Nagel, Cologne
- The Perfect Man Show*, White Columns, New York
- 2006 *Looking Back*, White Columns, New York
- MUSIC IS A BETTER NOISE*, P.S.1, MOMA, Long Island
- Subito Sera*, Galleria Zero, Milan
- Street Behind the Cliché*, Witte de With, Rotterdam
- Berlin Biennale*, Berlin
- Nuevo Estocolmo*, Södertälje Konsthall, Södertälje
- Various performances with Malin Arnell in Stockholm
- 2005 *Reena Spaulings– The One and Only*, Haswellediger Gallery, New York
- LTTR Screening, New York
- Spring show, Fotogalleriet, Oslo
- When Humor Becomes Painful*, Migros Museum für Gegenwartskunst, Zurich
- MIX NYC, Anthology Film Archives
- Outfest, Los Angeles

- 2004 Various performances in Stockholm  
 Stockholm Art-Fair, Hjärnstorm gallery  
 I/U/WE Färgfabriken, Stockholm  
 LTTR Explosion, Art In General, New York  
 Performance: Hår och Systerskap, Wicked games, Konstakuten, Stockholm
- 2003 *Concrete and Imagination*, Urban Art Gallery, Berlin

Selected Bibliography:

- 2011 Nedo, Kito, »Die Angesagten«, in: *Art*, 09/2011, p. 70 – 75  
*Über Wut – On Rage* (cat.), ed. by Valerie Smith, Susanne Stemmler und Cordula Hamschmidt, Berlin: Haus der Kulturen der Welt  
*Klara Lidén Rumpfflächen und Plündererbanden* (cat.), ed. by Bundesverband der Deutschen Volksbanken und Raiffeisenbanken (BVR), Bonn: Bonner Kunstverein  
 Molesworth, Helen, »In Memory of Static«, in: *Artforum*, Vol. 49., No. 7, March 2011, p. 214 –223, Cover  
*Displaced Fractures. On the Break Lines of Architecture and its Bodies* (cat.), ed. by Heike Munder and Thomas Trummer, Zurich: Migros Museum and Siemens Kulturstiftung
- 2010 *Klara Lidén* (cat.), ed. by Sophie O' Brien, Teresa Hahr and Melissa Larner, Serpentine Gallery, Moderna Musset, London: Koenig Books  
 Nedo, Kito, »Moonwalk über die Bühne des Augenblicks«, in: *Berliner Zeitung*, 30.12.2010  
 Wach, Alexandra, »Aktion frisst Stadtraum«, in: *monopol-magazin.de*, 23.11.2010  
 Wolfs, Rein, »Klara Lidén«, in: *art-magazin.de*, 17.5.2010  
 Ingeborg Wiensowski, "Strip-Tanz in der U-Bahn" in *KulturSPIEGEL*, November 2010  
 Victoria Camblin, »Klara Lidén« in *Artforum*, 28.10.2010  
 Arakawa, Ei, Nikolas Gambaroff, Nick Mauss, Nora Schultz (Hrsg.), *Klara*, Kunsthalle Zürich und Galerie Neu, Berlin

- 2009 Christov-Bakargiev, Carolyn, "The Best of 2009 – Klara Liden: Never Come Back",  
Artforum, December 2009  
Johnson, Rachel Campbell, »A Spectre of Death in Venice«, in: *The Times*, 09.06.2009  
"A More Serene Biennale", Carol Vogel, *The New York Times*, June 8 2009  
"500 Words", Elmgren and Dragset, Artforum, June 2009  
"Cutting Modernism's Big Cube Down to Size", Holland Cotter, in: *The New York Times*,  
March 20 2009
- 2008 "Let's Get Serious for a Moment", Jerry Saltz, *New York Magazine*, September 22 2008  
pp 65  
"Klara Liden, Anarchic Urbanism..", Sam Thorne, *Frieze Magazine*, Issue 116 Summer  
2008  
"Klara Liden", Andrea Scott, *The New Yorker*, March 2 2008  
"Klara Liden", Roberta Smith, *New York Times*, Feb 22 2008
- 2007 "Klara Liden, Moderna Museet", Ronald Jones, Artforum, September 2007
- 2006 "The Sublime is Us", Jerry Saltz, *Village Voice*, June 29, 2006  
"Repetition and Difference, on LTTR", Julia Bryan-Wilson, Artforum, Summer 2006  
Catalogue, Berlin Biennale, Feb 2006  
"Best Of The Year", *New York Magazine*, Jan 2006
- 2005 "Strategie Der Taktik", Sarina Basta, *Texte Zur Kunst*, March 2005  
"Klara Liden", Matt Wolf, *Flash Art*, March/April 2005  
"Klara Liden", *Brooklyn Rail*, February 2005  
"Klara Liden", Roberta Smith, *New York Times*, Jan 14 2005  
"Reena Spaulings", Holland Cotter, *New York Times*, Jan 12 2005
- 2004 "The Year This City Could Have Had," Holland Cotter, *New York Times*,  
04.12.26  
"Stockholm at Large," *Färgfabriken*, 2004  
"LTTR Explosion," Holland Cotter, *Art in Review*, *New York Times*, 04.08.06
- 2002 *Fabrik*, 2002

Dagens Nyheter, DN på Stan April 2002

“Situation Stockholm,” September 2002